THE PRINCIPLES OF PRACTICAL MUSICK

DELIVERED

In a Compendious, Eaſie, and New Method:

For the Inſtruction of Beginners,

EITHER

In Singing or Playing upon INSTRUMENTS.

To which are Added,

Some Short and Eaſie AYRES Deſigned for Learners.

By *Chri. Simpſon.*

LONDON,
Printed by *Will. Godbid* for *Henry Brome* at the *Gun* in *Ivy-lane*. M. DC. LXV.

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TO

Sir *JOHN St.BARBE* Bar^t.

SIR,

THE Impreſſion of this ſmall Treatiſe being earneſtly deſired, there is none that hath ſo great a Right to the Dedication as your ſelf: Part of it being framed for your particular Inſtruction; and (indeed) the whole for the Benefit of ſuch as be of the ſame Form with you. If you were as Great a Maſter in Muſick as your Uncle Sr. *Iohn Bolles* (who hath occaſion'd your Application to This, amongſt thoſe other Arts and Sciences in which you are Educated) you might give this little *Eſſay* both Patronage & Authority. But now, it kiſſes your Hands with different Addreſs;

which is, to be your Inſtructor, and to ſupply my place and office in caſe I be called from you; and hath no more than its own innocent Intentions to protect it: Only I may ſay, it has paſs'd the view of our beſt Maſters in *Muſick*; and from Them received the Encouragement of being made publick.

When you have digeſted This, there will be a Second and Third Part (God permitting) in readineſs to carry you on to higher Notions in this Science, if your *Genius* ſhall diſpoſe you to a further Progreſs in it. In the mean time I wiſh a happy encreaſe of Splendor to thoſe hopeful Rayes which appear already in your tender years; reſting

SIR,

Your truly devoted Servant.

Chr. Simpſon.

To the Reader.

IT *is a great hinderance in the Learning of an Art or Science, to have its Principles delivered in hard Words or obſcure Terms: And no Science (I think) has been more unhappy in this particular than* Muſick. *When I was a Boy and learn'd to ſing, the firſt thing propoſed to me was* Gammut, Are, B mi, *&c. which my Maſter told me was the* Scale *of* Muſick, *and muſt be got by Rote, to ſay it readily, as well backward as forward. This ſeemed a hard Task; and the rather, becauſe I did not underſtand the meaning of thoſe words: neither did I (then) conceive how ſuch words could any way conduce to the Tuning of a Song. Having lately had occaſion to inſtruct a young Gentleman in theſe Rudiments (for the Horn-Book, or* ABC, *muſt be taught before we can proceed to higher Learning;) I did conſider what difficulties had occurred to*

my ſelf, at the ſame Age, and thereupon did endevour to render the ſaid Rudiments in as plain words as I could expreſs them, and in as eaſie a Method. This was done for his Sake: the Publication is for their Sakes who deſire to learn Muſick. By This you ſee my Deſign: for the reſt I refer you to the Diſcourſe it ſelf.

C. S.

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The

The PRINCIPLES OF PRACTICAL-MUSICK.

PROEM.

THE Object of this Science is Sound, *and That Sound is two wayes to be considered: First, in reference to* Grave *and* Acute, *that is, low or high. Secondly, according to its* Length *or* Measure *of* Time. *The former of these is regulated by the* Scale *of* Musick: *The later, by certain* Notes, Marks, *or* Signs, *invented for that purpose; and to these two Heads are reduced the* Principles *of* Practical Musick, *delivered in the subsequent Discourse.*

THE PRINCIPLES OF *PRACTICAL-MUSICK.*

CHAP. I.

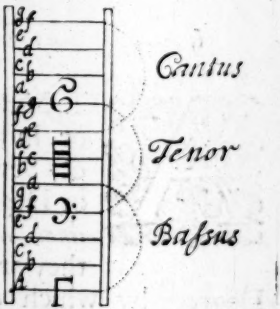
§ 1. *Of the Gradual Tones.*

ALL Muſick, whether Vocal or Inſtrumental, is formed of Seven Gradual Tones, or Degrees of Sound. *Gradual* we call them, becauſe they are as ſo many Steps or Degrees by which a Voice Natural or Artificial doth either Aſcend or Deſcend.

Theſe Seven Tones or Degrees, are marked or diſtinguiſhed in the Scale of Muſick by the ſame ſeven Letters which, in the *Kalendar*, denote the ſeven dayes of the Week, viz. *A, B C, D, E, F, G.* after which follow *A, B, C,* &c. over again, ſo often repeated as the Compaſs of Muſick doth require.

§ 2. *Of the Scale of Muſick.*

THe Common Scale of Muſick conſiſts of Eleven Lines and Spaces; each line and ſpace a Letter in it, which Letters are called *Cliffs, Claves,* or *Keys,* becauſe they open to us the meaning of every Song.



On the bottome-Line is commonly placed this Greek Letter Γ *Octave* to the *G* above (whence it appears, that the Author of the

the Scale derived his knowledg in Muſick from the Greeks) and from that Letter our Scale of Muſick had the name of *Gamma* or *Gamvt*.

The old Scale hath theſe ſeven Letters only thrice repeated, becauſe that was thought ſufficient for the Compaſs of a Voice; But our Modern Muſick (eſpecially Inſtrumental) exceeds that Compaſs both upward and downward.

The Order of thoſe ſeven Letters is ſuch as you ſee in the Scale; to wit, in aſcending, we reckon them forward; in deſcending, backward: Where note, that every eighth Letter (whether you reckon upward or downward) is ſtill the like, as well in nature, as denomination.

§ 3. *Of naming the Gradual Tones.*

BEfore we come to the practice of theſe Tones or Degrees of Sound, you may obſerve, that the Voyce expreſſes a Sound beſt when it pronounces ſome word or ſyllable with it: For which, and for Order and Diſtinction ſake, ſix ſyllables were uſed in former times, viz. *Vt, Re, Mi, Fa, Sol, La.* Four of theſe, to wit, *Mi, Fa, Sol, La,*

(taken in their Significancy) are neceſſary Aſſiſtants to the right Tuning of thoſe Gradual Tones, as will preſently appear. The other two, *Ut* and *Re*, are laid aſide, as ſurperfluous, by our Modern Teachers.

§ 4. Mi, Fa, Sol, La, *applyed to the Gradual Tones.*

WE will now apply theſe four Syllables, to the ſeven Letters which anſwer the Degrees of Sound: in order to which, we muſt firſt find out where *Mi* takes place, which being found, the places of the other Three are known by conſequence: For, whereſoever *Mi* doth ſtand, it hath alwayes *Fa*, *Sol*, *La*, both above it and under it, in ſuch order as you ſee them ſet in the Margent. I will therefore only give you a Rule for placing of *Mi*, and the work is done.

la
ſol
fa
Mi
la
ſol
fa

§ 5. *A Rule for placing of* Mi.

THe firſt and moſt natural place for *Mi*, is in *B*. But if you find in that Line or ſpace which is aſſigned to *B*, ſuch a little

little Mark or Letter as this [*b*] which is called a *b flat*, and thrusts out *Mi* wheresoever it comes, then is *Mi* to be placed in *E*, which is its next natural place. If *E* have also a *b flat* in it, then of necessity you must place your *Mi* in *A*.

I have seen Songs having a *b flat* standing in *A*, in *B*, and in *E*, all at once, by which means *Mi* has been extruded from all its three places; but such Songs are irregular, as to that which we call the *Sol-fa-ing* of a Song, being designed for Instruments rather than Voyces: Howbeit, if any such Song shonld be proposed to you, place your *Mi* in *D*, with *fa*, *sol*, *la*, above it and under it, as formerly delivered.

§ 6. *Concerning the* b flat.

AS for the *b flat* we last mentioned, take notice, that when it is set at the Beginning of a Song, it causes all the Notes standing in that Line or Space to be called *Fa*; throughout the whole Song. In any other place, it serves only for that particular Note before which it is placed.

Mark alſo, and bear it well in mind, that whereſoever you ſing *Fa*, that *Fa* is but the diſtance of a *Semitone* or *Half-note* from the Sound of that degree which is next under it; which *Semitone*, together with its *Fa*, muſt of neceſſity come twice in every *Octave*; The reaſon whereof is, that the two principal Concords of Muſick (which are a *Fifth* and an *Eight*) would, without that abatement, be thruſt out of their proper and natural places. But this you will better underſtand hereafter.

§ 7. *Concerning the* B ſharp.

THere is yet another Mark in Muſick neceſſary to be known in order to the right Tuning of a Song, which is this ✕, called a *ſharp*. This *ſharp* is of a contrary nature to the *b flat*; for, whereas that *b* takes away a *Semitone* from the Sound of the Note before which it is ſet, to make it more *grave* or *flat*; This ✕ doth add a *Semitone* to his Note to make it more *acute* or *ſharp*.

If it be ſet at the beginning of a Song, it makes all the Notes ſtanding in that Line or

or Space to be *ſharp*; that is, half a Tone higher, throughout the whole Song or Leſſon, without changing their Name: In any other place, it ſerves only for that particular Note to which it is applyed.

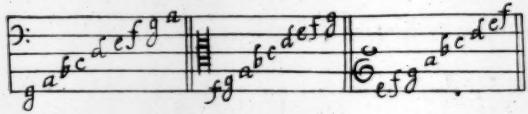
§ 8. *Of the* Three *Signal* Cliffs.

WE ſhall now proceed to the uſe and practice of the *Gradual Tones*; but firſt I muſt deſire you to look back upon the Scale; where you may ſee *Three Cliffs* in a different Character from the other Letters, the loweſt whereof is an *F Cliff* marked thus which is proper to the *Baſs* of any Song. The higheſt is a *G Cliff* made thus and ſignifies the *Treble* or higheſt part. Betwixt theſe two, ſtands the *C Cliff* marked thus which is a *Fifth* below the *G Cliff*, and a *Fifth* alſo above the *F Cliff*, as you may obſerve in the *Scale*; for, in Muſick we reckon both the terms incluſively. This *C Cliff*, as it ſtands in the middle, ſo it ſerves for all Inward Parts.

When we ſee any one of theſe, we know thereby what Part it is, and alſo what Letter belongs to each Line and Space; which, though

though (for brevity) they be omitted, are ſuppoſed to ſtand in thoſe five Lines and Spaces, in ſuch order as they ſtand in the Scale it ſelf.

Example.



Of Tuning *the* Gradual Tones.

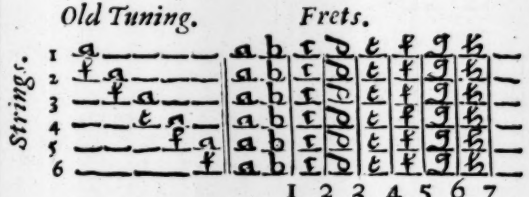
TUning is no way to be taught but by *Tuning*; and therefore you muſt procure ſome who know how to Tune theſe *Gradual Notes* (which every one doth that hath but the leaſt skill in Muſick) to ſing them over with you, until you can Tune them by your ſelf.

If you have been accuſtomed to any Inſtrument that hath *Frets*, as *Viol*, *Lute*, *Theorba*, &c. you may by help thereof (inſtead of an aſſiſting Voyce) guide or lead your own Voyce to the perfect Tuning of them. For every Degree is that diſtance of Sound which is found upon any fretted Inſtrument

Inſtrument from the open ſtring to the ſecond Fret, or from any one Fret, to the next but one to it; except that Sound to which we apply *fa*, for *fa* is alwayes but the diſtance of one Fret from the Sound of the Degree next under it.

We will take the *Baſs-Viol* for Example in the Common old Tuning; and in the way of *Tableture*, where *Six Lines* ſtand for the *Six Strings* of the Viol, (the higheſt, for the higheſt or *Treble String*, and ſo the reſt in order) and *Letters* are ſet for the *Frets*, (though in a different way from the *Scale* of *Muſick*) to wit [*a*] for the *open String* [*b*] for the *Firſt Fret*, [*c*] for the *Second*, and ſo the reſt in order; each *Fret* making the Diſtance or Interval of a *Semitone*, or *half Note*.

Example.



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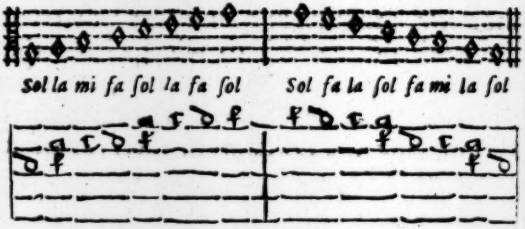
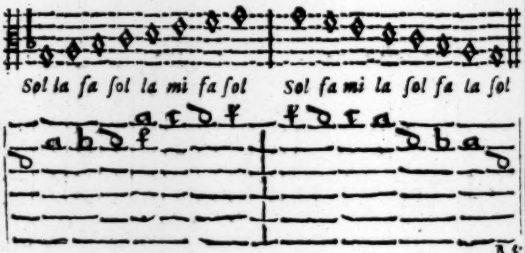
Our buſineſs now is to make theſe Letters teach you to riſe and fall by Degrees with your Voyce, in caſe you have no other aſſiſtant. We will make uſe of the *middle Cliff*, and take the Compaſs of an *Octave*, (becauſe an *Octave* includes the chief concernments of Muſick) and ſo, place the Letters of *Tableture*, and the *Gradual Tones*, one over the other, that you may compare them both with your Eye, and your Ear. *Example.*

Mi in *B.*

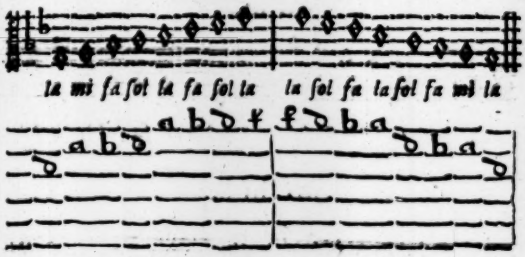


Mi in *E.*



Mi

Mi *in* A.



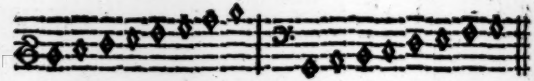
And here you may obſerve what an advantage theſe four Syllables afford us towards the right Tuning of the *Gradual Notes*; For as *Mi* ſhews us the natural places of *fa*, *ſol*, *la*, as they ſtand in order both above it and under it; So *fa* directs us where we are to place the *Semitone* or *Half Note*, which (as I ſaid) muſt have two places in every *Octave*, to keep the *Two Concords* in their proper bounds.

Now, as you have ſeen the three places of *Mi* in this *C Cliff*, the like is to be underſtood of the *G Cliff* above, and *F Cliff* below it.

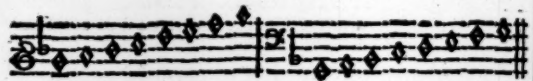
Example.

Example.

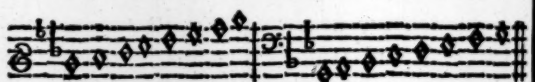
Mi in *B.*



Mi in *E.*



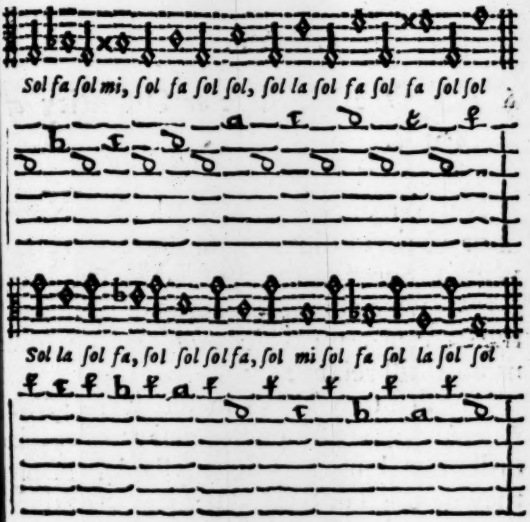
Mi in *A.*



When you have brought your Voyce to riſe and fall by Degrees, in manner aforeſaid, exactly in Tune; then I would have you exerciſe it to riſe and fall by Leaps, to all Diſtances in an *Octave Flat* or *Sharp*, in this Manner.

Example.

Example.



Having ſpoken of *Naming* and *Tuning* of *Tones* or *Sounds*, it now comes in order that we treat of their *length* or *quantity*, as to meaſure of *Time*; which, together with the diverſity of Sound, makes up all that variety which is found in any one ſingle Voyce or Part,

CHAP.

CHAP. II.

§ 1. *Of the* Meaſure *or* Quantity *of* Notes.

IN the Infancy of Muſick, before Notes or Marks of different meaſure were invented, Songs were expreſſed by *Pricks* or *Points*; which being ſet one againſt another the Deſcant was called *Counterpoint*, which name it ſtill retains.

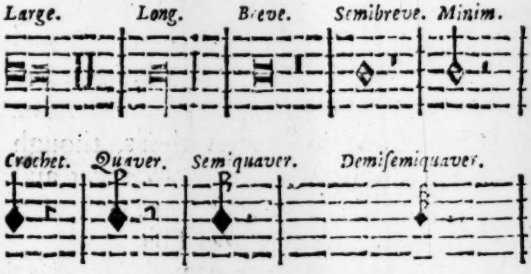
The firſt two Notes in uſe were [*Nota Longa, & Brevis*] a *Long* and a *Breve*, in order to a long and ſhort ſyllable. Only they doubled or trebled the length of their *Longa*, and called it *Larga*, or *Maxima Nota*, our *Large*.

When Muſick grew to more perfection, they added two Notes more, under the Terms of *Semibrevis* and *Minima Nota*; (our *Semibreve* and *Minim*) which later was then their ſhorteſt Note.

To theſe, Later-Times have added Note upon Note, till at laſt we are come to

to *Demiſemiquaver*, which is the ſhorteſt or ſwifteſt Note that we have now in practice.

The Characters and Names of all which Notes are theſe that follow.



The Strokes or Marks which you ſee ſet after them, are called *Pauſes*, or *Reſts*; that is a Ceſſation or Intermiſſion of Sound, and are of the ſame length or quantity (as to Meaſure of time) with the Notes which ſtand before them; and are likewiſe called by the ſame Names, as *Long Reſt*, *Breve Reſt*, and *Semibreve Reſt*, &c. And now from the *Characters*, and *Names* of Notes, we ſhall proceed to their *Meaſures*, *Quantities*, and *Proportions*.

§ 2. *Of the Old Moods.*

THe Antients had *four Moods*, *Modes*, or *Meaſures* of Notes. The *firſt* they called *perfect of the more*, (*prolation* being implyed) in which a *Large* contained *three Longs*, a *Long*, *three Breves*; a *Breve*, *three Semibreves*; and a *Semibreve*, *three Minims*: So it is ſet down in later Authors, though I make a doubt whether *Semibreves* and *Minims* (at leaſt *Minims*) were ever uſed in *This Mood*. Its *Sign* was This ⊙3.

The *Second Mood* was named *Perfect of the leſs*; In which a *Large* contained *two Longs*; a *Long*, two *Breves*; a *Breve*, *three Semibreves*; and a *Semibreve*, *Two Minims*. The *Sign* was this O3.

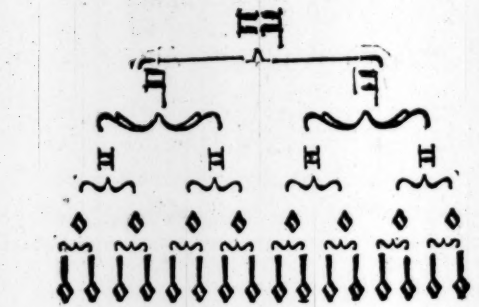
The *third Mood* was *Imperfect of the more*. In which a *Large* contained two *Longs*; a *Long*, two *Breves*; a *Breve*, two *Semibreves*; and a *Semibreve*, three *Minims*. The *Signe* was this ☾ 3

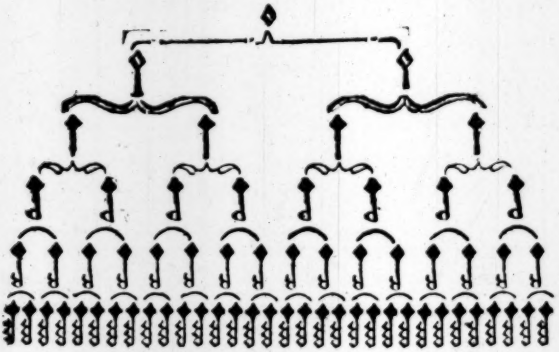
These *Three Moods* were *Tripla* meaſure, of which I ſhall ſpeak hereafter.

The *fourth Mood* they named *Imperfect of the Leſs*, which we call the *Common Mood*; the other three being (in a manner) worn out

out of uſe. The *Signe* of this Mood is a *Semicircle*, thus, ſometimes with a Stroke through it thus And this is commonly ſet at the beginning of every Song or Leſſon. If there be no *Signe*, you may ſuppoſe this Mood, becauſe (as I ſaid) the reſt are out of uſe. You may ſometimes ſee this Figure 3 ſet at the beginning of Songs or Leſſons, of which, more hereafter.

In this laſt or *Common Mood*, *two Longs* make a *Large*; *two Breves*, a *Long*; *two Semibreves*, a *Breve*, &c. In which order they proceed to the laſt or ſhorteſt Note: So that a *Large* contains *Two Longs*; *Four Breves*; *Eight Semibreves*; *Sixteen Minims*; *Thirty two Crochets*; *Sixty four Quavers*, &c. which (for your better underſtanding) is preſented to your view in the following *Scheme*.





Where

Where Note, that the *Large* and *Long* are now of little uſe, being Notes too long for any Voyce or Inſtrument (the *Organ* excepted) to hold out to their full length. But their *Reſts* are ſtill in frequent uſe, eſpecially in grave Muſick, and Songs of many Parts.

You will ſay, If thoſe two Notes you named be too long for the Voyce to hold out, to what purpoſe were they uſed formerly? To this I anſwer, They were uſed chiefly in *Tripla Time*, and in a quick Meaſure; quicker (perhaps) than we now make our *Semibreve* and *Minim*. For as Aftertimes added new Notes, ſo they (ſtill) thruſt back the former into ſomthing a ſlower Meaſure.

§ 3. *Of Keeping Time.*

OUr next buſineſs is, to conſider how (in ſuch diverſity of long and ſhort Notes) we come to give every particular Note its due Meaſure, without making it either longer or ſhorter than it ought to be. To effect this, we uſe a conſtant Motion of the Hand. Or, if the hand be otherwayes employed, we uſe the Foot.

If

If that be alſo ingaged, the Imagination (to which theſe are but aſſiſtant) is able of it ſelf to perform that Office. But in this place we muſt have recourſe to the Motion of the Hand.

This Motion of the Hand is *Down*, and *Up*, ſucceſſively and equally divided. Every *Down* and *Up*, being call'd a *Time*, or *Meaſure*. And by this we meaſure the length of a *Semibreve*: which is therefore called the *Meaſure-Note*, or *Time-Note*. And therefore look how many of the ſhorter Notes go to a *Semibreve* (as you did ſee in the *Scheme*) ſo many do alſo go to every *Time* or *Meaſure*. Upon which accompt, *Two Minims* make a *Time*; one *down* the other *up*. *Four Crochets*, a *Time*; two *down* and two *up*. Again, *Eight Quavers* a *Time*; four *down* and four *up*. And ſo you may compute the reſt.

§ 4. *How to regulate the Meaſure of Notes.*

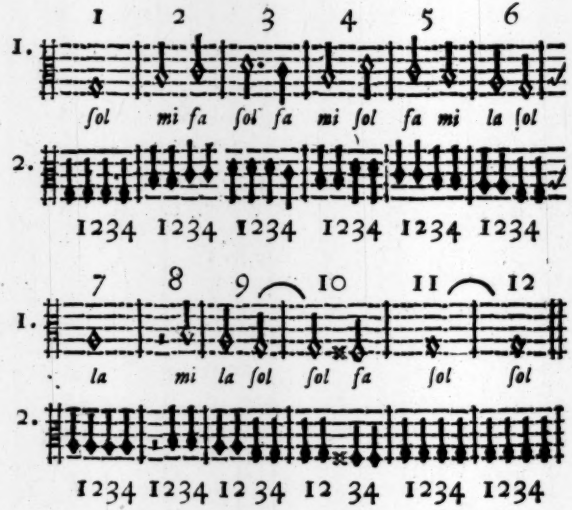
BUt you may ſay: I have told you that a *Semibreve* is the length of a *Time*, and a *Time* the length of a *Semibreve*, and ſtill you are ignorant what that *Length* is.

To

To which I anſwer, (in caſe you have none to guide your Hand at the firſt meaſuring of Notes.) I would have you pronounce theſe words [*One, Two, Three, Four*] in an equal length as you would (leiſurely) read them. Then fancy thoſe four words to be four *Crochets*, which make up the quantity or length of a *Semibreve*, and conſequently of a *Time* or *Meaſure*: In which let theſe two words [*One, Two,*] be pronounced with the Hand *Down*; and [*Three, Four,*] with it *Up*. In the continuation of this motion you will be able to meaſure, and compute all your other Notes. Some ſpeak of having recourſe to the Motion of a lively pulſe for the Meaſure of *Crochets*; or to the little Minutes of a ſteddy going Watch for *Quavers*, by which to compute the length of other Notes; but this which I have delivered, will (I think) be moſt uſeful to you.

It is now fit that I ſet you ſome eaſy and ſhort Leſſon, or Song, to exerciſe your Hand in keeping Time; to which purpoſe, this which follows ſhall ſerve in the firſt place; with *Mi* in *B.* according to what has been delivered. Where obſerve, that when you ſee a Prick or Point like this [.]

ſet after any Note, That Note muſt have half ſo much as its value comes to, added to it : That is, If it be a *Semibreve*, That *Semibreve*, with its *Prick*, muſt be holden out the length of *three Minims*. If it ſtand after a *Minim*, that *Minim* and the *Prick* muſt be made the length of *three Crochets :* But ſtill to be Sung or Played as one entire Note. And ſo you may conceive of a *Prick* after any other Note.

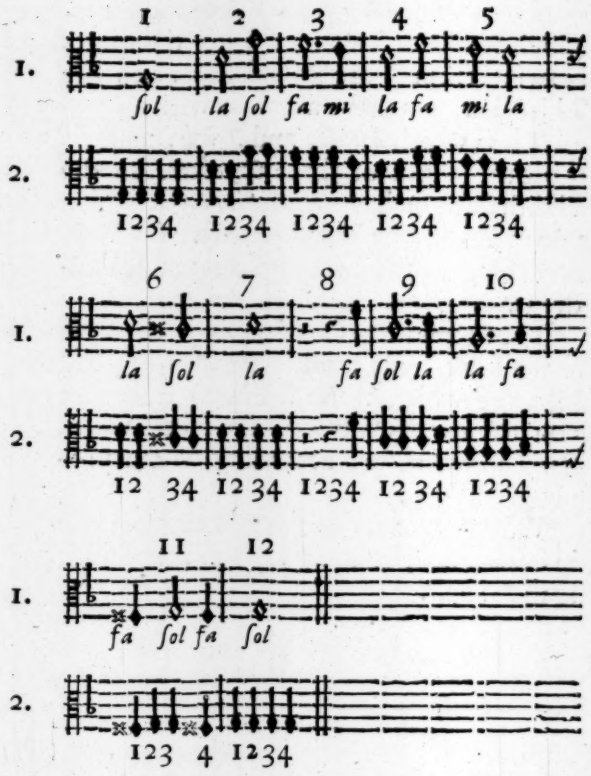


Here

Here you have every Time or Meaſure diſtinguiſhed by Strokes croſſing the Lines, which Strokes, (together with the ſpaces betwixt them) are called Bars. In the Third Bar, you have a *Minim* with a *Prick* after it; which *Minim* and *Prick*, muſt be made the length of three *Crochets*. In the Eighth Bar you have a *Minim Reſt*, which you muſt (ſilently) meaſure as two *Crochets*, according to the two Figures you ſee under it.

The Second Staff or Stanza is the ſame as the Firſt, only it is broken into *Crochets* (four of which make a Time) by which you may exactly meaſure the Notes which ſtand above them, according to our propoſed Method.

When you can ſing the former Example in exact Time, you may try this next, which hath *Mi* in *E*.


1 2 3 4 5
1.
ſol la ſol fa mi la fa mi la
2.
1234 1234 1234 1234 1234
6 7 8 9 10
1.
la ſol la fa ſol la la fa
2.
12 34 12 34 1234 12 34 1234
11 12
1.
fa ſol fa ſol
2.
123 4 1234

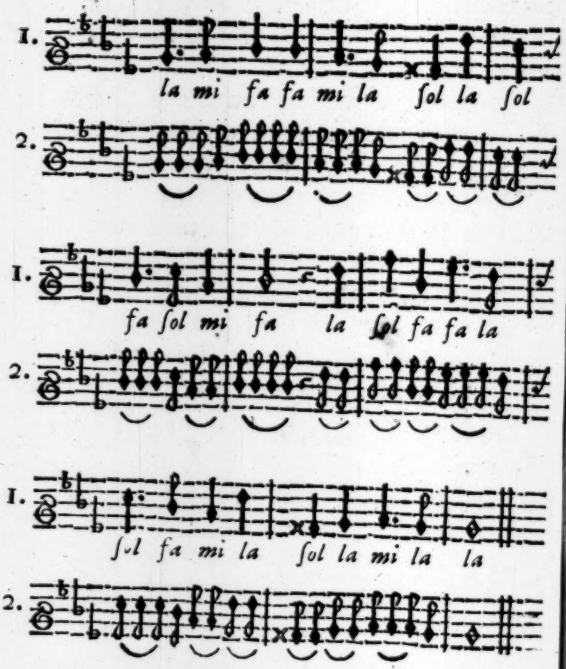
In the Eighth Bar of this Example you have a *Minim-Reſt* and a *Crochet-Reſt* ſtanding together, which you may reckon as *three Crochet-Reſts*, according to the Figures which ſtand under them.

This mark ✓ which you ſee at the end of the five Lines, is ſet to direct us where the firſt Note of the next five lines doth ſtand, and is therefore called a *Directer*.

We will now proceed to quicker Notes, in which, we muſt turn our *Dividing Crochets* into *Quavers* : *Four* whereof muſt be with the Hand *Down*, and *Four* with it *Up*. Your Example ſhall be ſet with a *G Cliff*, and with *Mi* in *A*, that you may be ready in naming your Notes in any of the *Cliffs*.

Example

Example.



Here

Here you have a *Prickt-Crochet* (or *Crochet* with a *Prick* after it) divided into *Three Quavers* in ſeveral places of this Example, expreſſed by the *Quavers* in the *under Staff*: which *Quavers* I would have you to Sing or Play often over, that they may teach you the true length of your *Prickt-Crochet*; which is of very much concernment for Singing or Playing exactly in Time.

When you ſee an *Arch* or Stroke drawn over (or under) two, three, or more Notes, like thoſe in the lower Staff of the late Example; it ſignifies, in *Vocal Muſick*, ſo many Notes to be Sung to *one Syllable*: in Muſick made for *Viols* or *Violins*, it ſignifies ſo many Notes with one Motion of the *Bow*.

Two Strokes through the Lines ſignifies the end of a Strain. If they have pricks on each ſide thus the Strain is to be repeated.

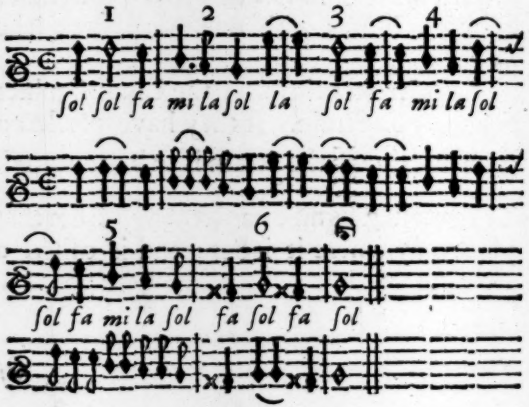
This mark ſignifies a *Repetition* from that place only where it is Set; and is called a *Repeat*.

Of

§ 5. *Of Driving a Note.*

SYncope, or *Driving* a Note, is, when, after ſome ſhorter Note which begins the Meaſure or Half Meaſure, there immediately follow two, three, or more Notes of a greater quantity, before you meet with another ſhort Note (like that which began the *Driving*) to make the Number even, As, when an *odd Crochet* comes before two, three, or more *Minims*; or an *odd Quaver* before two, three, or more *Crochets*.

To facilitate this, divide alwayes the Greater into two of the Leſſer, that is, if they be *Minims*, divide them into *Crochets*; If *Crochets*, into *Quavers*; *Example*.



In this Example, the firſt Note is a *Crochet* which *drives* through the *Minim* in *D*, and the meaſure is made even by the next *Crochet* in *C*. The ſecond Bar begins with a *Prickt-Crochet*, which is divided into *three Quavers*, in the lower Staff, as formerly ſhewed. In the ſame Bar, the *Crochet* in *G*. is *driven* through *three Minims*, *viz.* thoſe in *E. D. C.* and the number is made even by the *Crochet* in *B*. which anſwers to that *Crochet* which begun the *Driving*. The Fifth Bar begins with a *Quaver* which is driven through the *three Crochets* ſtanding *C. B. A.* and is made even by the *Quaver* in *G*. which anſwers to it and fills up the Meaſure. All which is made eaſy by dividing them into ſuch Leſſer Notes as you ſee in the lower Staff.

§ 6. *Concerning* Odd Reſts.

Odd Reſts we call thoſe which take up only ſome part or parcell of a *Semibreves* Time or Meaſure, and have alwayes reference to ſome *odd Note*; for, by theſe *two Odds* the Meaſure is made *Even*. Their moſt uſual place is the Beginning or Middle of

of the Time, yet ſometimes they are ſet in the latter part of it, as it were, to fill up the Meaſure.

If you ſee a *ſhort Reſt* ſtand before one that is longer, you may conclude that the *ſhort Reſt* is ſet there, in reference to ſome *odd Note* that went before: For, there is no ſuch thing as *Driving* a ſhorter Reſt through a longer, like that which we ſhewed in Notes.

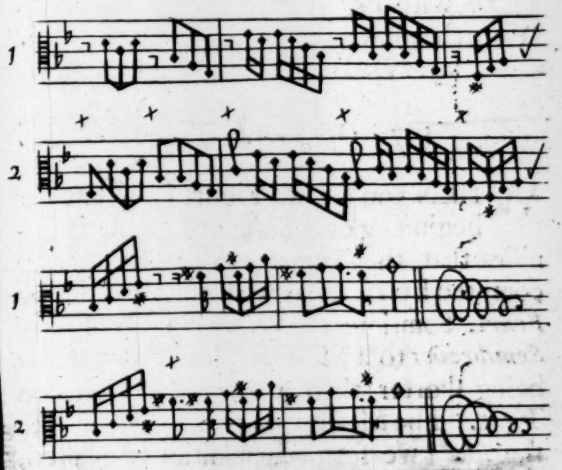
When you ſee two *Minim Reſts* ſtand together (in Common Time) you may ſuppoſe that the firſt belongs to the foregoing Time, and the ſecond to the Time following; Otherwiſe they would have been made one entire *Semibreve-Reſt*.

When we have a *Minim-Reſt* with a *Crochet-Reſt* after it, we commonly count them as three *Crochet-Reſts*. In like manner we reckon a *Crochet* and a *Quaver-Reſt* as *three Quaver-Reſts*; and a *Quaver* and *Semiquaver-Reſt* as *three Semiquaver-Reſts*.

Concerning the *Minim* and *Crochet-Reſt* I need ſay no more, ſuppoſing you already well enough informed in their Meaſure, by what has been delivered: The chief difficulty is in the other two, to wit, the *Quaver* and the *Semiquaver-Reſts*; which, indeed,

deed, are moſt concern'd in *Inſtrumental Muſick.*

Your beſt way to deal with theſe at firſt, is, to play them as you would do Notes of the ſame quantity, placing thoſe ſuppoſed or feigned Notes in ſuch places as you think moſt convenient. I will give you one Example, which being well conſider'd and practis'd will do the buſineſs.



Practiſe this Example, firſt, according to the ſecond Staff. And when you have made that perfect, leave out the Notes which have Croſſes over them (together with thoſe Bowes which did expreſs them) and then it will be the ſame as the firſt Staff. By this means you will get a true Habit of making theſe ſhort Reſts in their due Meaſure.

The Notes you ſee with *one daſh* or Stroke through their Tails, are *Quavers*. Thoſe with *two ſtrokes* are *Semiquavers*. When they have *three* or *four ſtrokes*, they are *Demiſemiquavers*.

§ 7. *Of Tripla Time.*

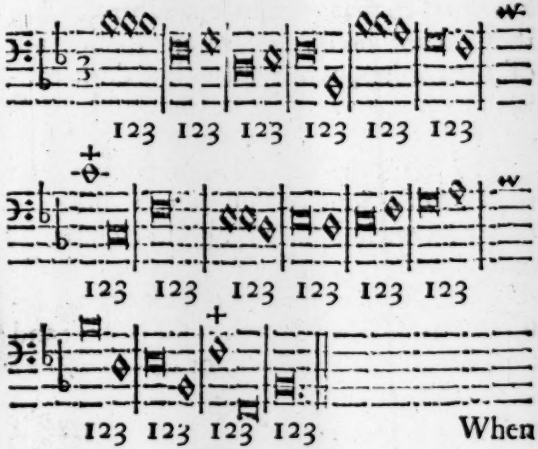
WHEN you ſee this Figure [3] ſet at the beginning of a Song or Leſſon, it ſignifies that the Time or Meaſure muſt be compted by *Threes*, as we formerly did it by *Fours*. Somtimes the *Tripla* conſiſts of *three Semibreves* to a Meaſure, each *Semibreve* being ſhorter then a *Minim* in Common Time. The Meaſure of this *Tripla* is like the *Mood* we formerly mentioned, called, *Perfect of the Leſs*, in which, *three Semibreves* went to a *Meaſure*.

The

The more *Common Tripla* is *three Minims* to a *Meaſure*, each *Minim* about the length of a *Crochet* in *Common Time*; and this *Tripla* is the ſame as the *Mood Imperfect of the More*, only we compt but *two Minims* to a *Semibreve*.

In theſe two ſorts of *Tripla*, we compt or imagin theſe two words [*One, Two*] with the Hand *down*, and this word [*Three*] with it *up*. I will ſet down their Examples in the *Baſs Cliff*; becauſe hitherto we have made no uſe of it.

Tripla of 3 Semibreves to a Meaſure.



When

When the ſhorter Note comes before the longer, in the ſame Time or Meaſure (as in two places of this Example marked with Croſſes;) it is uſual with ſome to make them both black, in this manner.

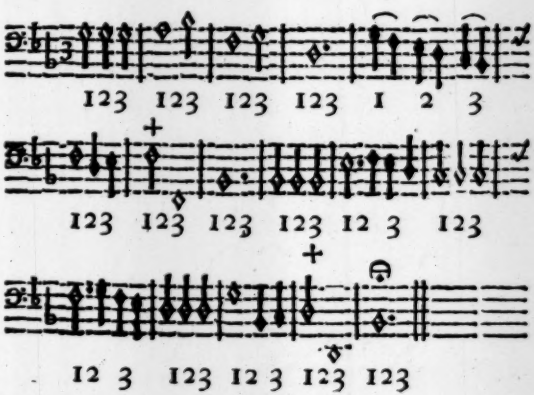
The like alſo they do in *Tripla's* of *three Minims*, when the *Minim* comes before the *Semibreve*, thus,

which I ſuppoſe they do only to ſhew, that the ſhort Note belongs to that which follows, not to that which went before, ſeeing they do not intend thereby any diminution of their value, which blacking doth properly ſignifie, as will be ſhewed hereafter.

This Mark or *Arch* is commonly ſet at the End of a Song or Leſſon; to ſignifie the *Cloſe* or Concluſion. It is alſo ſet, ſomtimes, over certain particular Notes in the middle of *Songs*, when (for humor) we are to inſiſt or ſtay a little upon the ſaid Notes: and therefore 'tis called a *Stay* or *Hold.*

Tripla

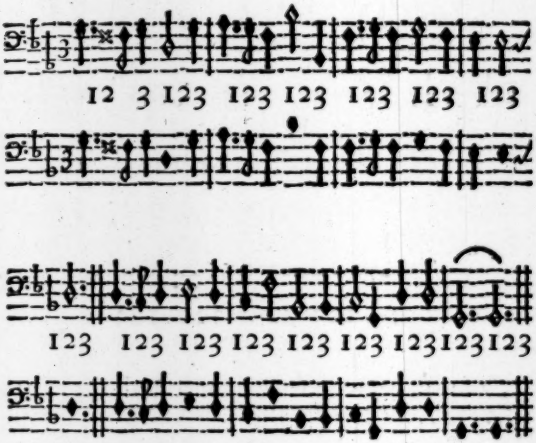
Tripla of three Minims to a Meaſure.



Beſide theſe before mentioned, there are divers *Tripla's* of a ſhorter Meaſure; which by reaſon of their quick motion, are uſually meaſured by compting *three down* and *three up* with the Hand. So, that here it may be ſaid two Meaſures make but one Time. And theſe quick *Tripla's* are prick'd ſometimes with *Minims* and *Crochets*; and ſometimes with *black Semibreves* inſtead of *Minims*; and *black Minims*, which in appearance are *Crochets*. I will ſet you one exam-

ple prick'd, both ways that you may not be a Stranger to either, when they ſhall be laid before you.

Tripla of three Crochets to a Meaſure.



Take notice that the *black Semibreves*, as alſo the *Minims* which ſtand over them, are ſung or plaid as faſt in theſe *quick Tripla's*, as *Crochets* in *common Time*: And the *black Minims* or *Crochets*, (call them which you pleaſe) as faſt as *Quavers*. The like conſideration may be had of the former

Tripla's

Tripla's, as well *three Semibreves* as *three Minims* to a Meaſure: for, in all *Tripla's*, the Notes are Sung or plaid much quicker than they are in *Common Time.*

§ 8. *Signs of Diminution.*

AS for thoſe *black Semibreves* in the laſt Example; that Blacking of Notes is one of the Signs of Diminiſhing their length. Another Sign of Diminution is the Turning the Sign of the Mood backward, thus which requires each Note to be plaid twice ſo quick as when it ſtands the uſual way. Alſo a *Daſh* or Stroke through the Sign of the *Mood* thus, is properly a Sign of *Diminution:* though many daſh it ſo, without any ſuch Intention.

There were divers other Signs of *Diminution* uſed in former times; as *viz.* by *Note*; by *Reſt*; and by *Colour.* By *Note*; as when a *Semibreve* followed a *Breve* (in the *Mood perfect of the Leſs*) That *Breve* was to be made but two *Semibreves*, which otherwiſe conteined three: The like was

obſerved, if a *Minim* came after a *Semibreve*, in the *Mood* nam'd *Imperfect of the More*; in which a *Semibreve* conteined *three Minims*.

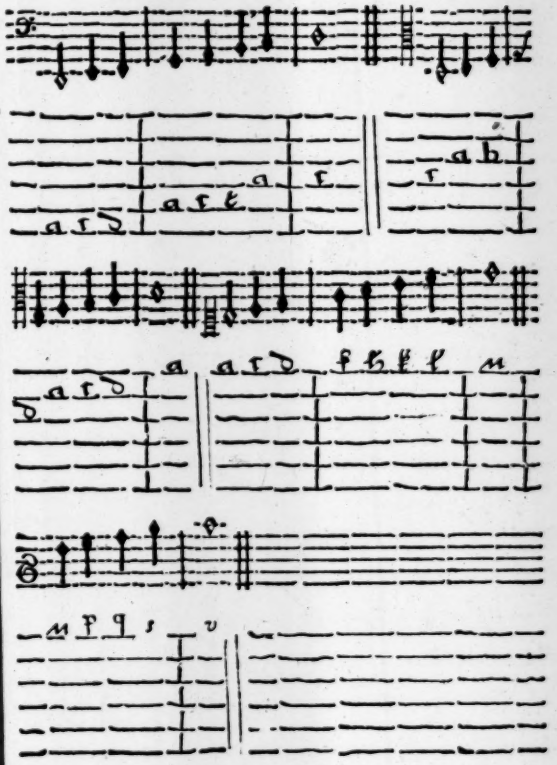
By *Reſt*; as, when ſuch *Reſts* were ſet after like Notes.

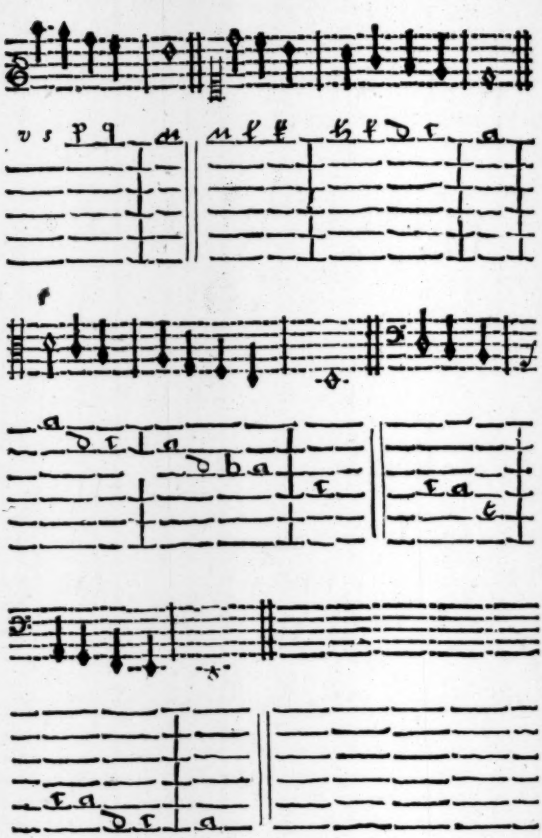
By *Colour*; as, when any of the *Greater* Notes, which conteined *three* of the *leſſer*, were made *Black*: by which they were Diminiſhed a Third part of their full value.

They had yet more Signs of *Diminution*; as Croſſing the Sign of the Mood: Setting Figures to ſignifie *Diminution* in *Dupla*; *Tripla*; *Quadrupla* proportion; with other ſuch like, which being now out of uſe, I will trouble you no further with them.

This is all I thought neceſſary to deliver concerning the *firſt Grounds* of *practical Muſick*: which being deſigned for Inſtruction of Beginners, either to ſing, or to play upon Inſtruments, it may very fitly ſerve as an Introduction to my Book, entituled, *THE DIVISION VIOL*: And therefore I think it not amiſs, in this place, to joyn the *Viol* and the *Scale of Muſick* together; by ſetting down the degrees of aſcending

cending and descending, (so far as the Compass of the *Viol* extends) explicating the same by Letters in *Tableture*, as formerly I did in the Compass of an Octave, page 12.





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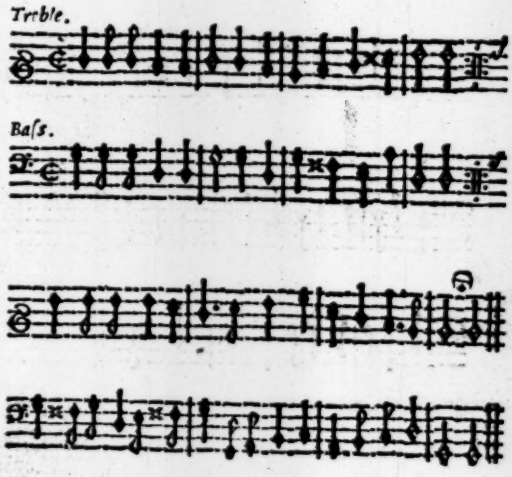

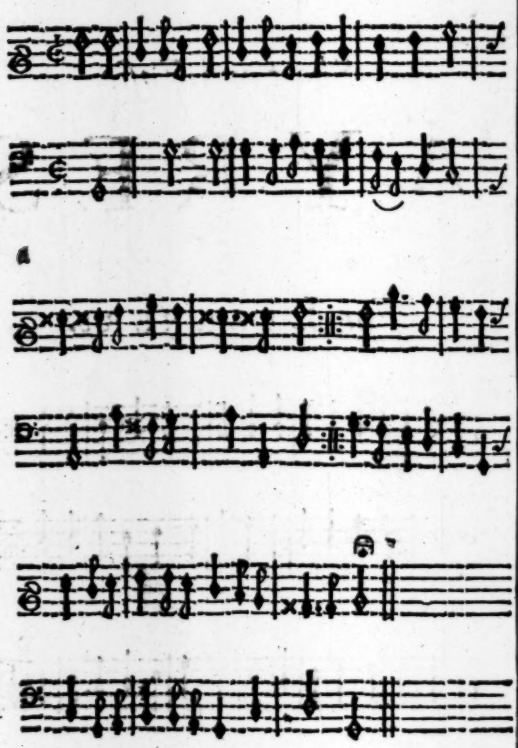

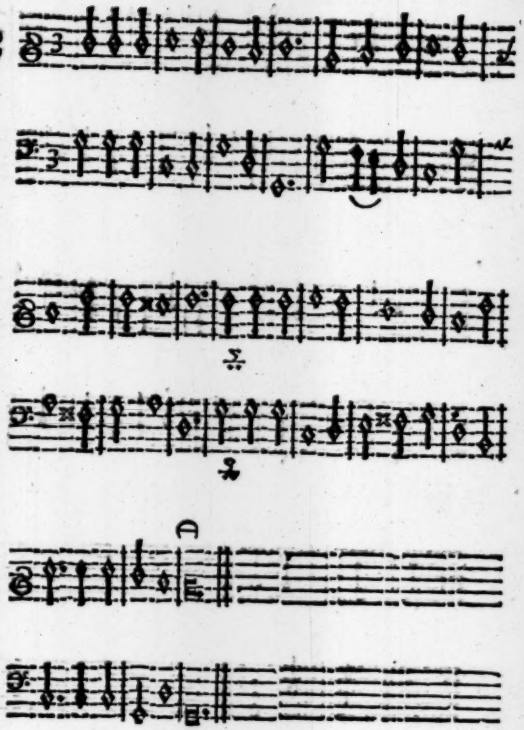
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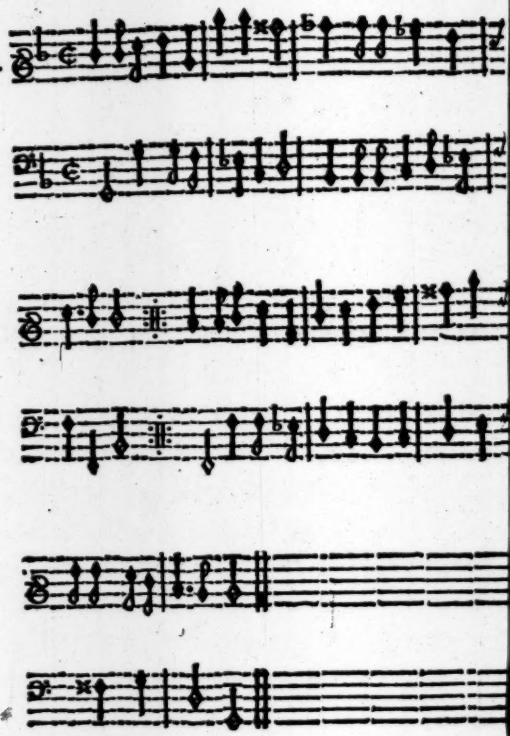
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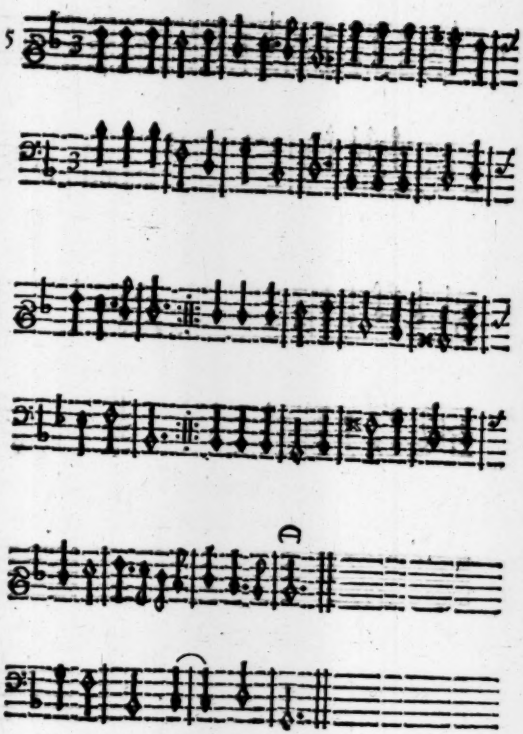

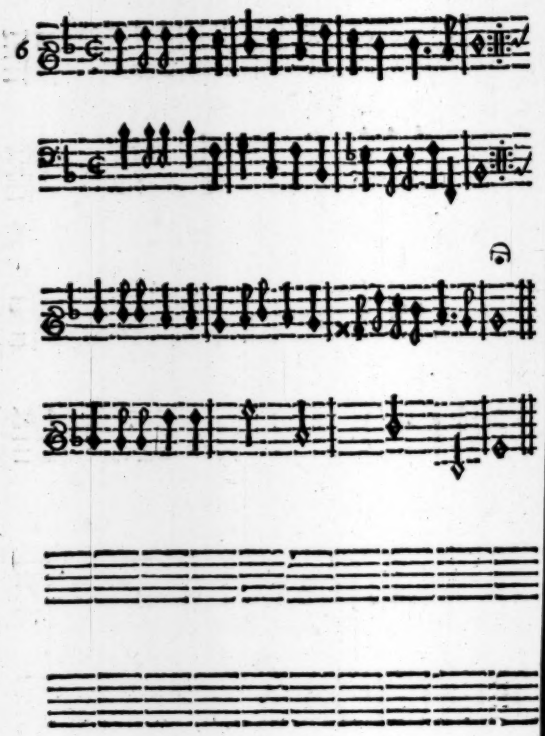

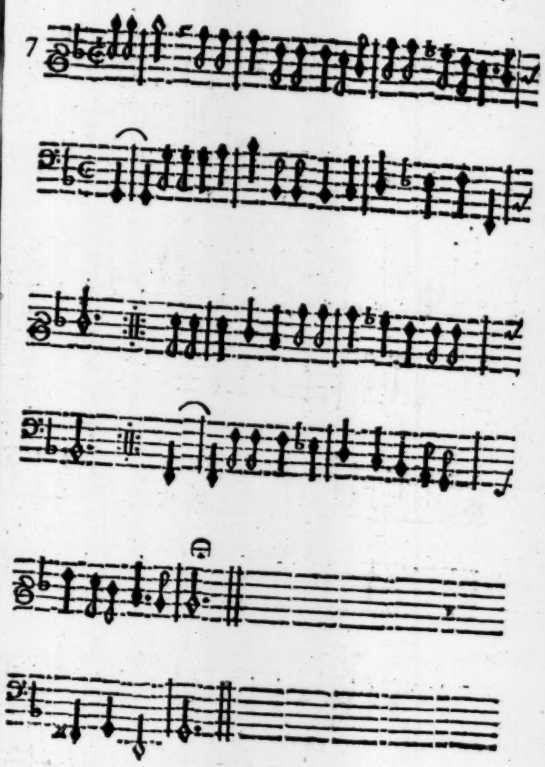

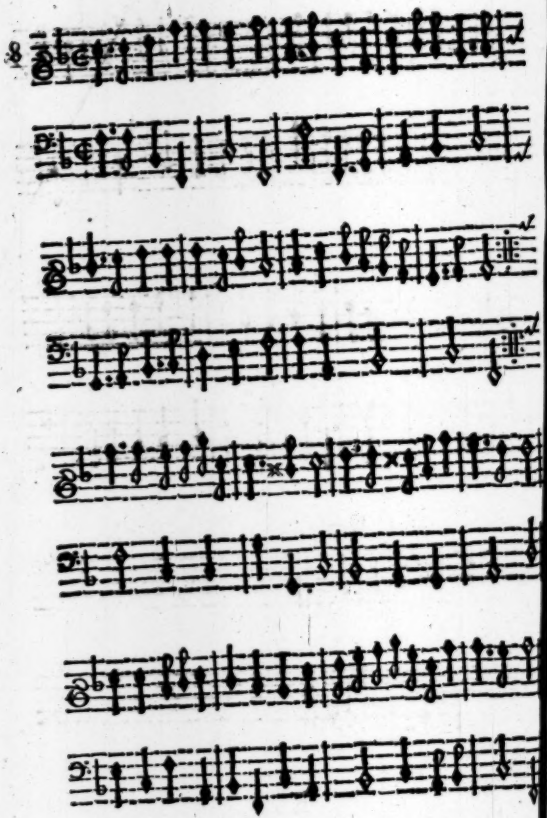

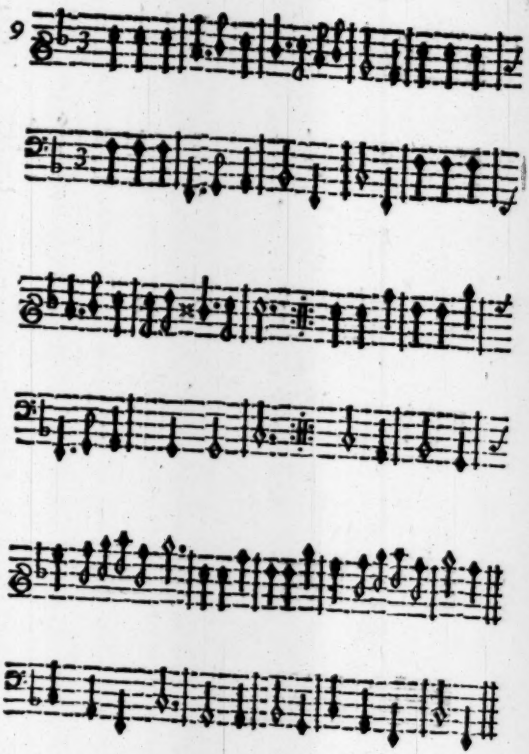

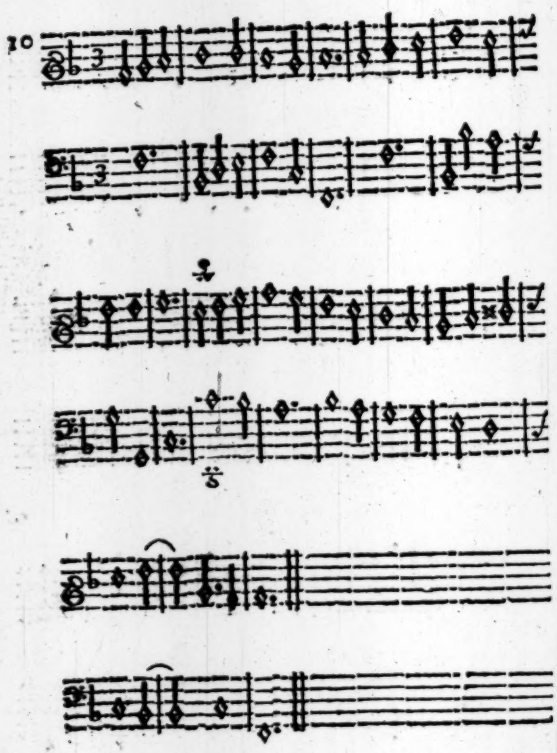
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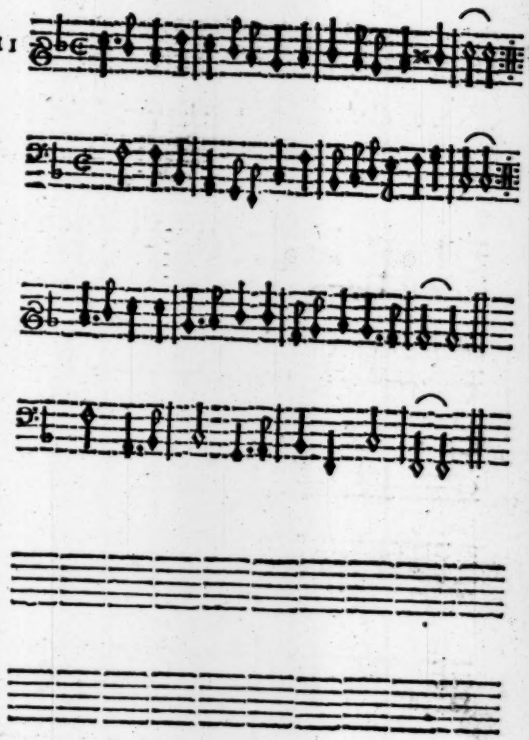

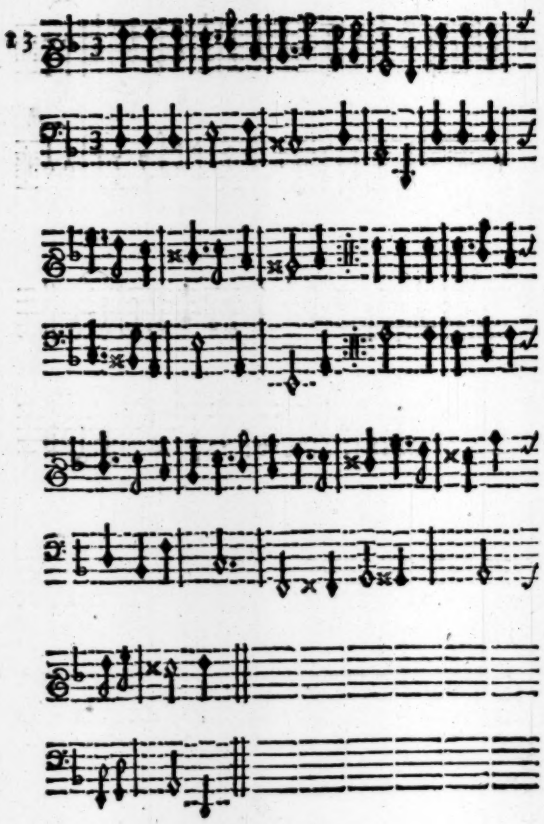

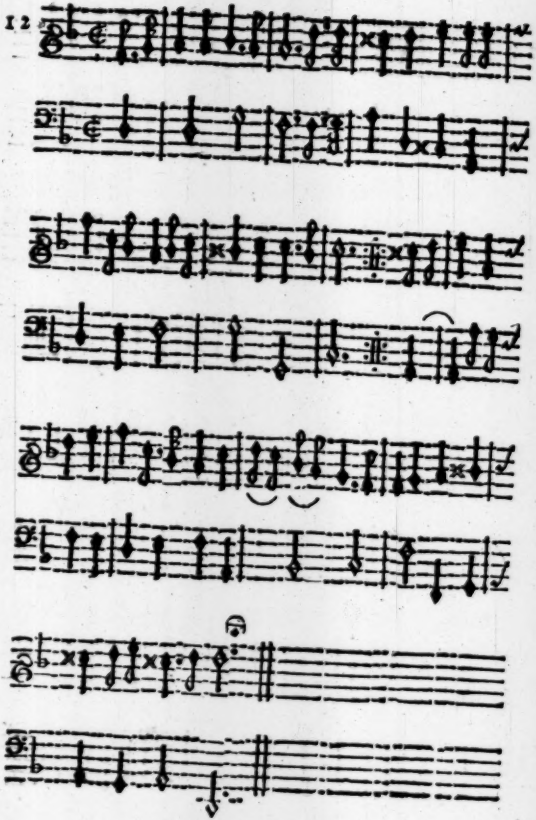
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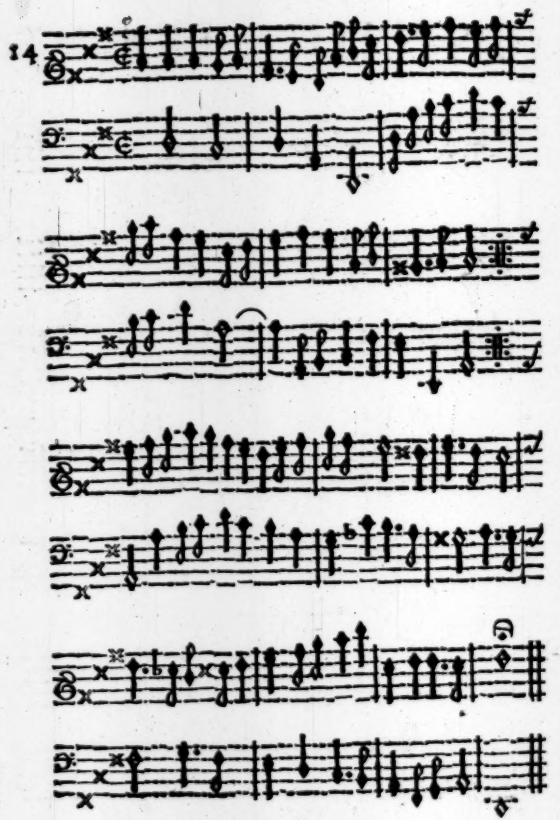
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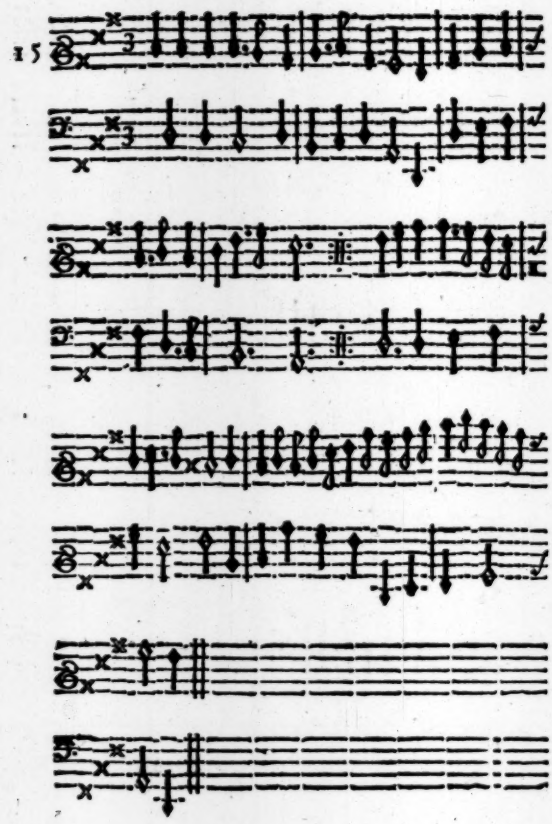
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For two Baſs-Viols.

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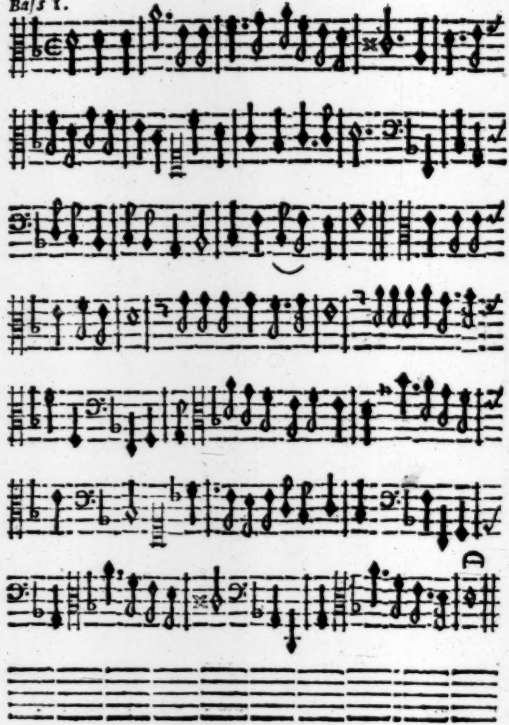

For two Baſs-Viols.

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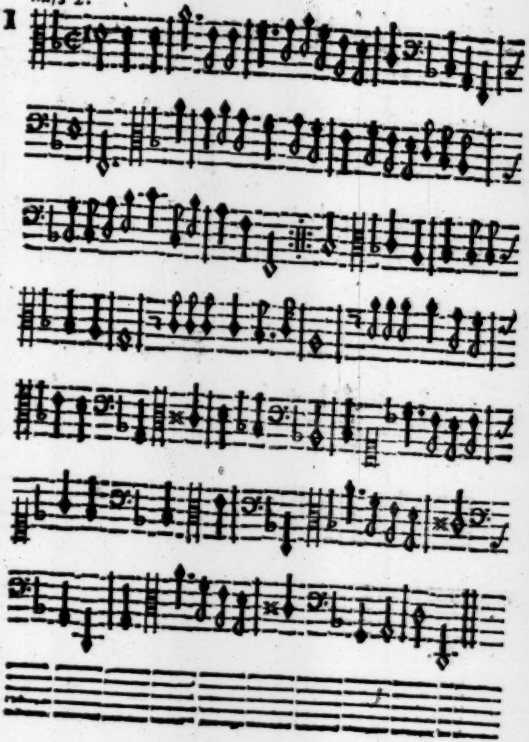

For two Baſs-Viols.

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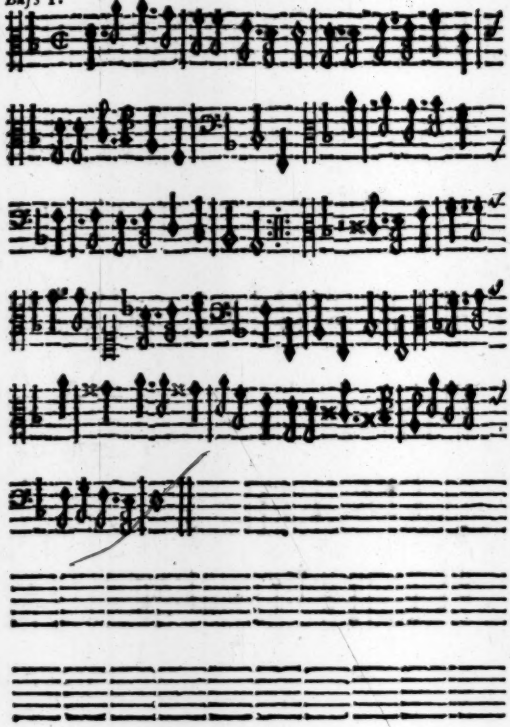

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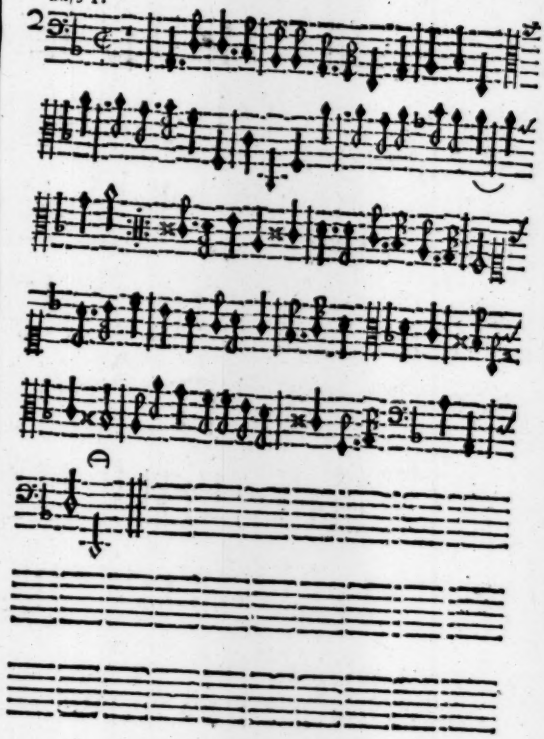
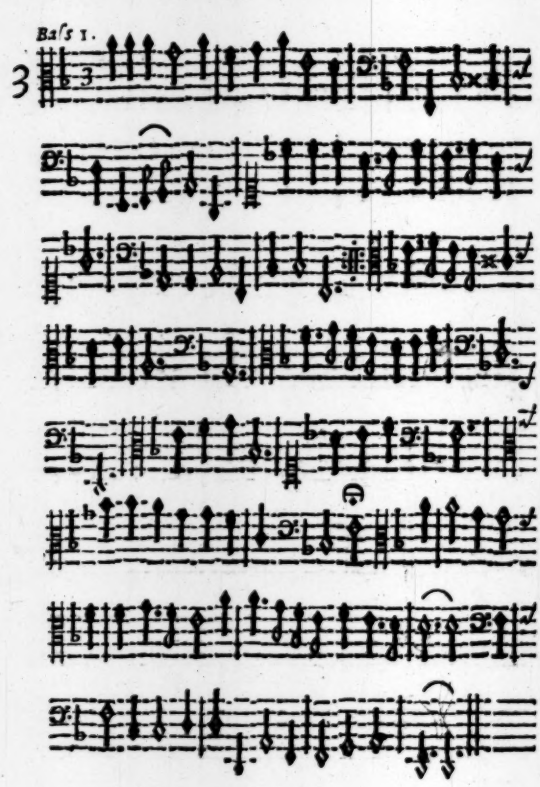
Baſs 1.



For the two Baſs-Viols.



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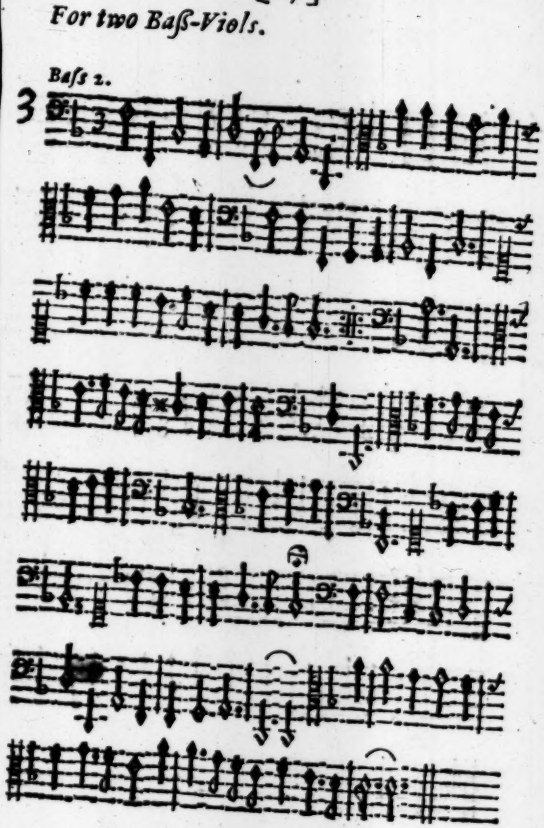

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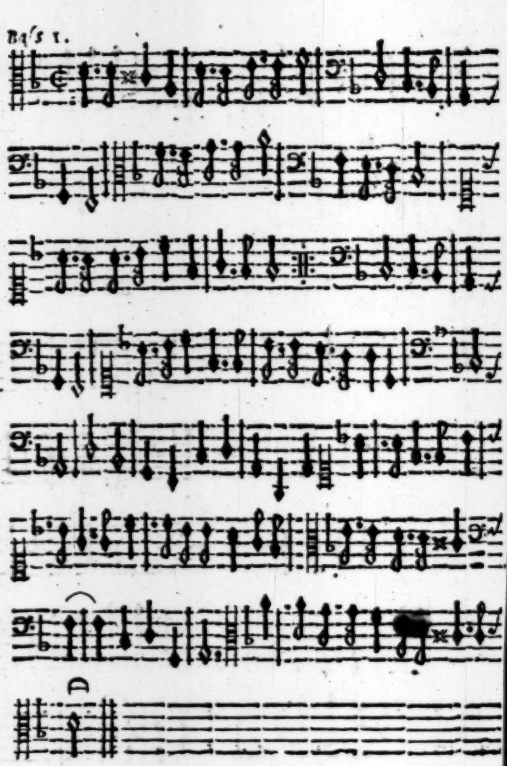

For two Baſs-Viols.

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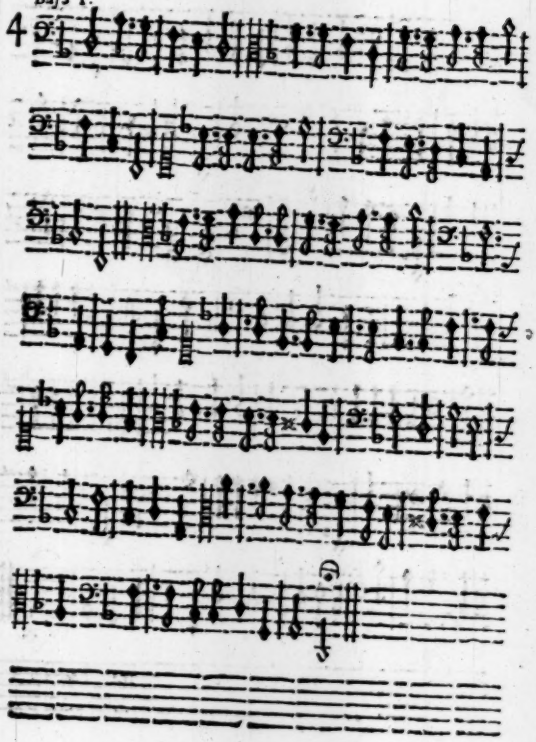
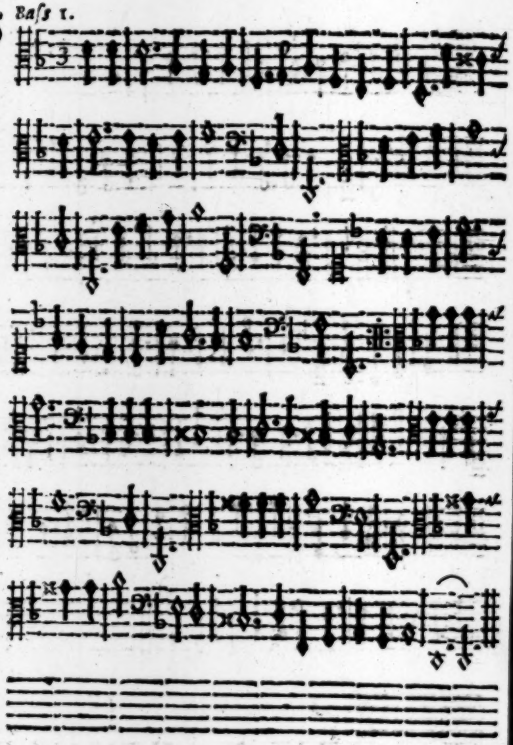


For two Baſs-Viols.

5 Baſs 1.



For two Baſs-Viols.

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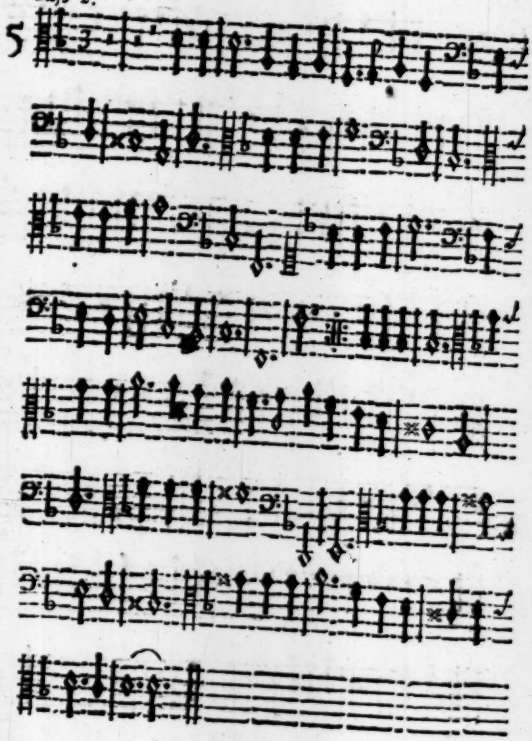

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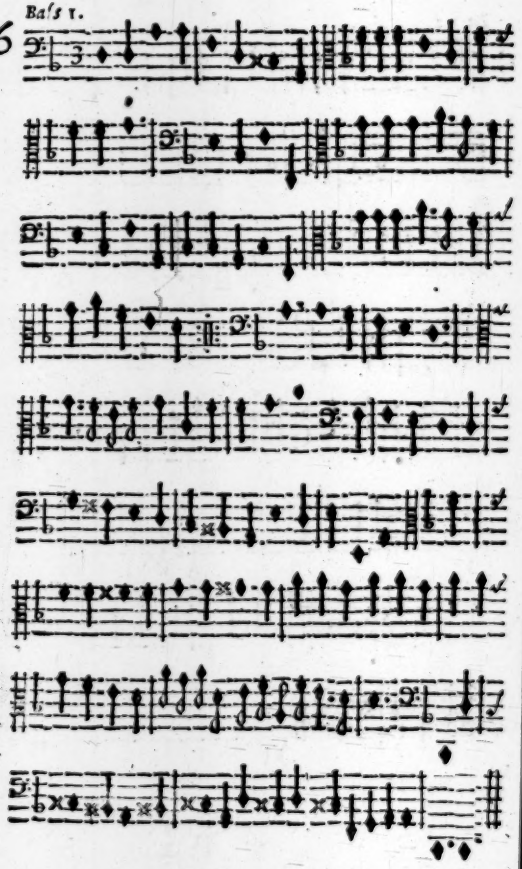
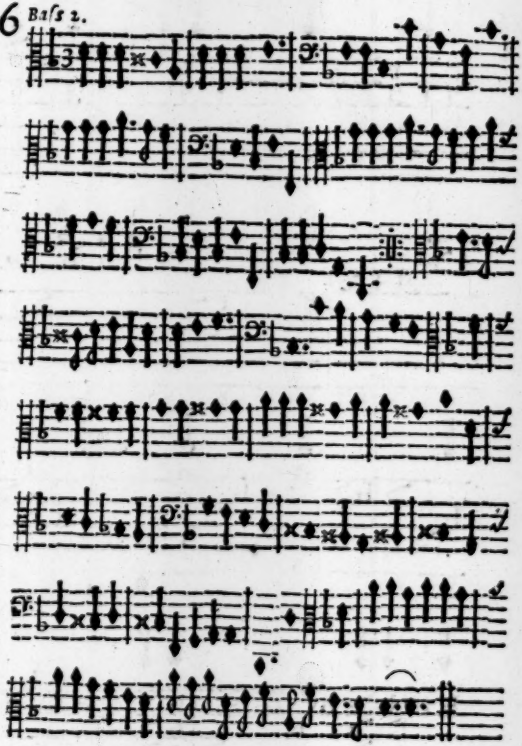
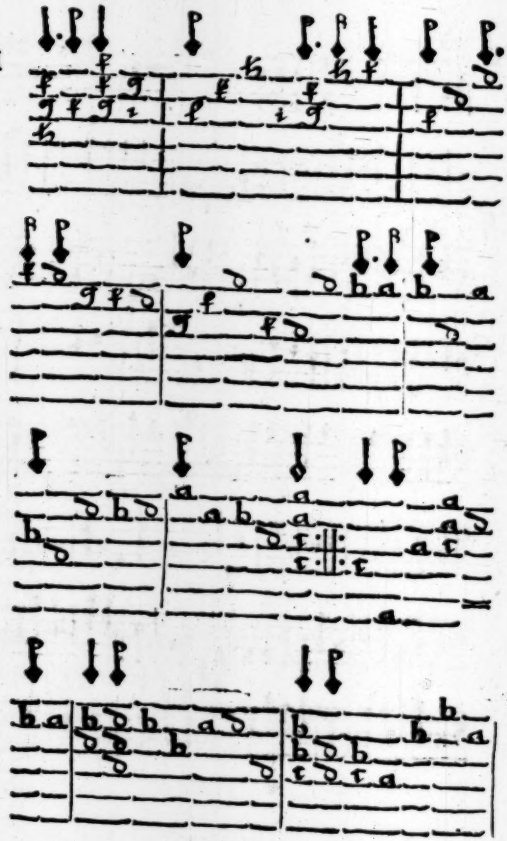


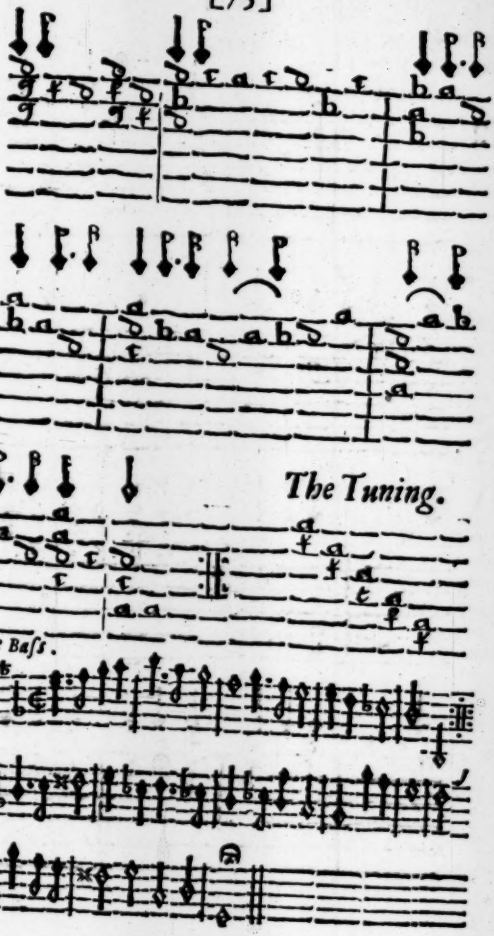
For two Baſs-Viols.

6 Baſs 2.



For Sir John St. Barbe *Baronet.*

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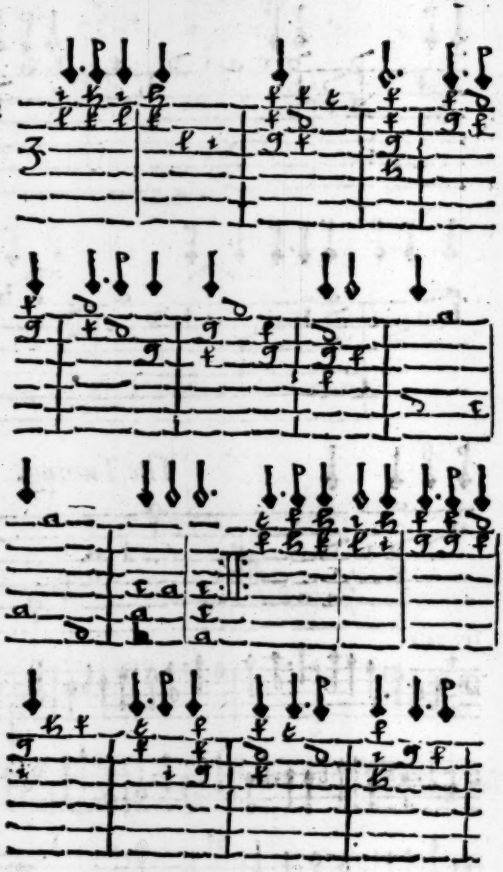
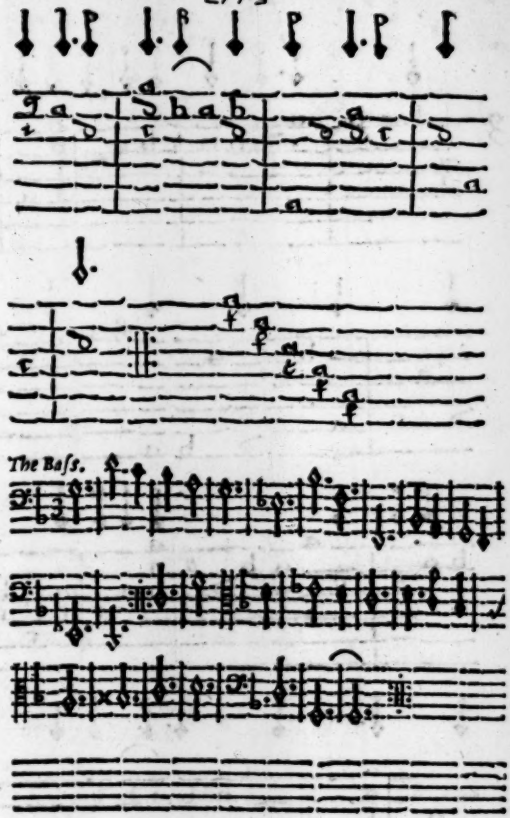
The Basſ.

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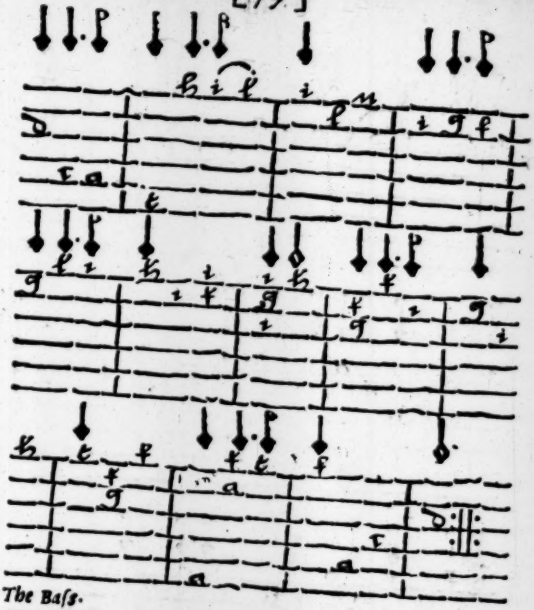

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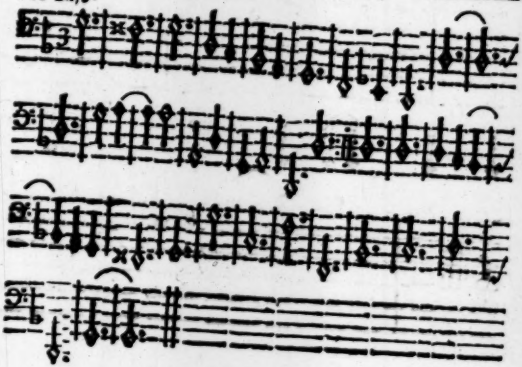

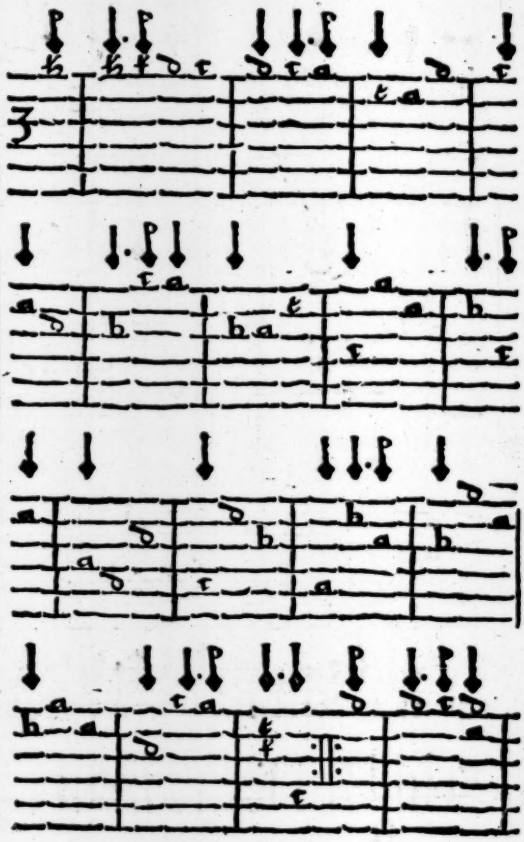
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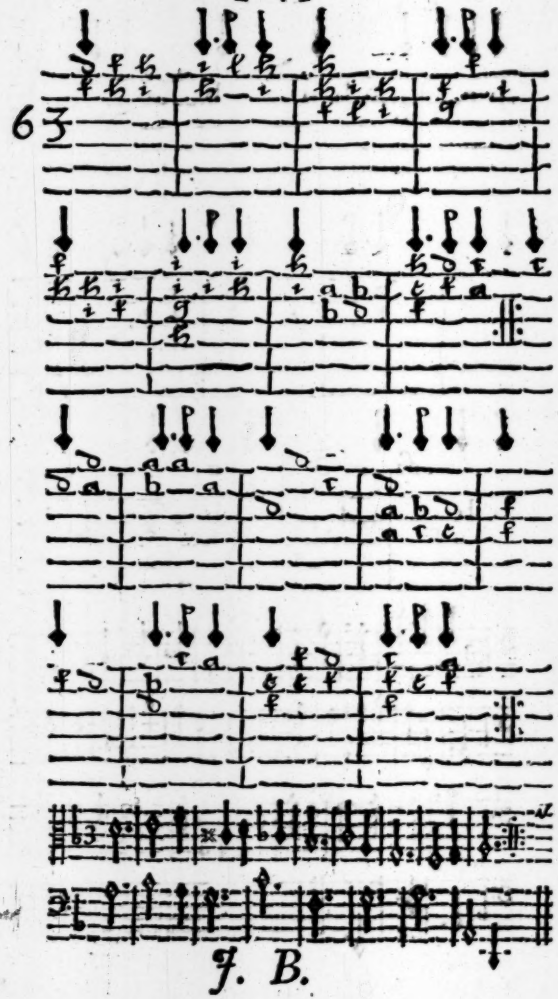
6 3
J. B.

A List of some Books worth Buying, Printed for H. Brome *at the* Gun *in* Ivy-lane.

NEwman's Concordance.
Bishop Reynold's Works.
Trap on the Major Prophets.
Diodate on the whole Bible.
The Alliance of Divine Offices, *Exhibiting all the Liturgy of the Church of* England *since the Reformation. By* H. L'Estrange *Esq; all in Folio.*
The Copious Dictionary *in Quarto, the best yet extant.*
Dr. Spark's Devotions *on all the Festivals of the year.*
The New Common Prayer *in* 12's, 8°, 24's. *With the History, out in Cuts.*
Justice Revived, *or the whole Office of a Countrey Justice, in* 8°.
The Exact Constable, *with his Original and Power, much enlarged, both by* E. Windgate *Esq;*
Eighteen choice Sermons preached by Bishop Usher *in* Oxford, *in the time of the War, in* 4°
The Glories and Magnificent Triumphs *of the Restitution of King* Charles *the Second.*
Blood for Blood, *in* 35 *Tragical Stories; the five last being the sad Product of our late Rebellion, in* 8°
A Geographical Dictionary *of all the Towns and Cities in the world.*
Arithmetical Tables *fitted to the capacity of such as are unskilled in the Art, by* H. Walrond *Esq; in* 8°
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The Love-sick Court.
The New Academy.
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The Jovial Crew, *or* The Merry Beggars.

All by Mr. *Richard Brome.*

FINIS.